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CRETAN EXPEDITION

XVI

REPORT ON THE RESEARCHES AT PRAESOS

[PLATES X-XII]

ONE of the cities which most attracted my attention during the researches made in Crete for the American Institute was Praesos. The abundant relics of the pre-Hellenic period found throughout the whole of its territory in preceding excursions by me and afterward by Evans and Mariani, and the discovery (in 1884) of the fragment of an Eteocretan inscription,¹ indicated that the most ancient archaeological strata of this city ought to be exceedingly rich in surprises for whoever would undertake their exploration.

The thing that tempted me above all was the desire to discover fresh texts written in the dialect of the fragment mentioned above, and to see whether such discoveries might not assist in finding the key of the idiom, which even in times relatively advanced must have been spoken by the Praesians. I regret to say that this, my first object, was not attained ; but for all that my work has not been without its fruits.

Though Eteocretan inscriptions failed me, I was able to make other discoveries which were beyond my expectations. These consist in two groups of votive terra-cottas (PLATES X-XII and Figures inserted in this article), proceeding

¹ *Museo Italiano*, II, p. 673. A photographic *facsimile* of the inscription is given in Evans's *Cretan Pictographs*, p. 85.

from two different deposits and representing a quantity of types for the greater part very archaic, whose importance for the history of earlier Greek art in Crete, and its relations with that of other Hellenic regions and with Oriental art, should not remain unnoticed.

The illustration of these terra-cottas was reserved for the late Professor Merriam, who had already made known the Praesian "finds" in a lecture given by him at the American School of Athens a few days before his death. In the hope that some one else will make them a special study for this *Journal* in his stead, I proceed to give an account of my work in this place.

The city of Praesos (see the bird's-eye plan, Fig. 1) occupied a very considerable space. Its ruins are scattered over the summits and slopes of the hills A, B, and C, which formed its three acropoleis, as well as on the kind of saddle which divides the two first from each other, and on the little plain extending between the first and the third. These consist chiefly in strong terrace walls. Traces of public or private buildings are not visible in great number at the surface, but the great heaps of material and the innumerable fragments of pottery which cover its whole area give this city the appearance of having been amongst the most populous centres of the island. The description which Professor Mariani gave of it in the *Monumenti Antichi*, vol. VI,¹ will permit me to be brief with mine.

The centre of the city during the historic epoch was the space comprised between the first (A) and the second acropolis (B). The hill of the third acropolis, if my observations are correct, was less inhabited in those times. As much as is visible of its ruins points to an earlier epoch; and the fact that from its western side comes the fragment of Eteocretan inscription, and that upon its summit was found, as we shall see, the hearth of a very ancient cult, makes me think that it might be the seat of the prehistoric settlement or of the primitive Eteocretan city. This was abandoned probably in the following period, and

¹ Pp. 283 ff.

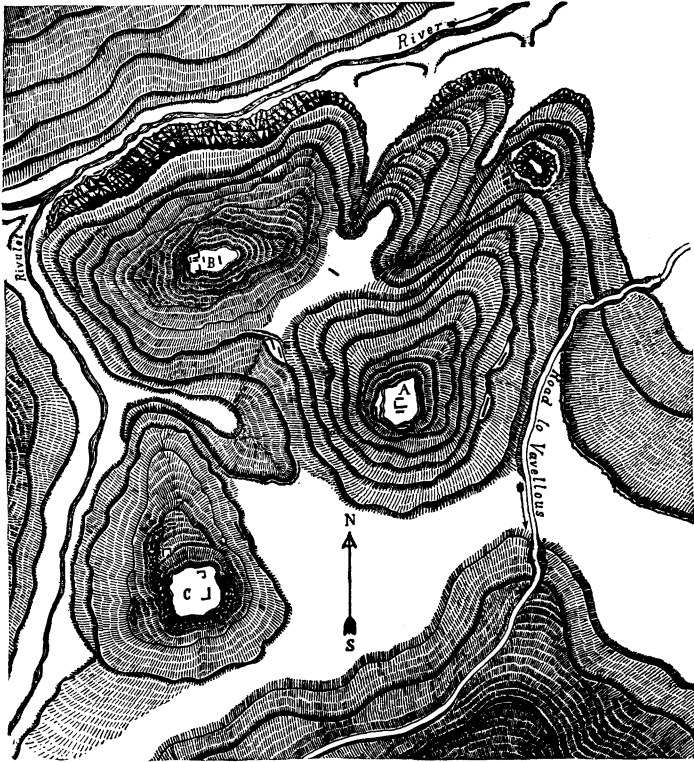


FIGURE 1.—BIRD'S-EYE PLAN OF PRAESOS AND VICINITY.

considered merely as a sacred place, where were continued still for a long time the religious practices of the pre-Hellenic forefathers. But of this hill we shall speak farther on.

Upon the first acropolis (A), which is the highest, we see the remains of what must have been the principal temple of Praesos, a rectangular construction oriented. I believe I found among the broken pieces, which encumber the ground all about, two fragments of the tiles which covered the roof. The one (Fig. 2) is of *poros*; it has a very

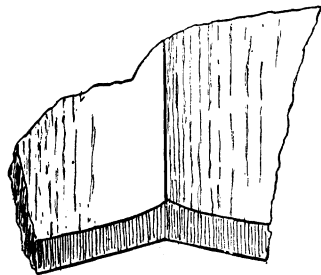


FIGURE 2.—FRAGMENT OF A TILE FROM PRAESOS.

open angle, and the external surface is slightly hollowed out; its thickness is of 0.075 m. It is supposable that this might belong to the epoch when the city was most flourishing. The

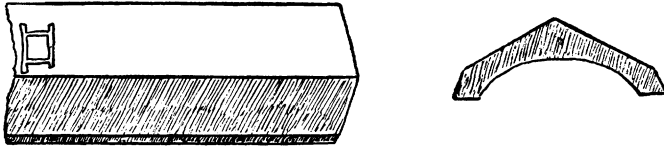


FIGURE 3.—INSCRIBED FRAGMENT OF A TILE FROM PRAESOS.

other (Fig. 3) seems to me of more ancient date, rather than of a period of reconstruction or late restoration; it is of terracotta and bears a mark connecting itself, more than with the Greek alphabet (where it might be an archaic form of η), with the linear series of Evans.

Decidedly Greek, but still ancient enough, if we may judge from the form of the ζ , is another signature, which I found upon a broken brick on the southern declivity of the hill between the two acropoleis, and which perhaps also came from the same place. Shall we read here $\text{Ζην}[\iota \Delta ι κ τ α ί \varphi]$ and find

an allusion to the divinity to whom we can, with reason, believe was dedicated the chief temple of the city? The thickness of the brick is of 0.024 m.; the height of the letters 0.013–0.014 m.

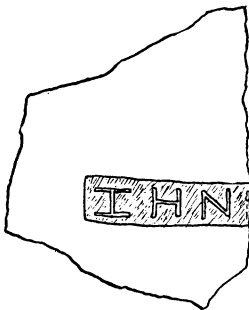


FIGURE 4.—INSCRIBED FRAGMENT OF A BRICK FROM PRAESOS.

In the saddle or little valley which divides this from hill B are to be seen traces of an ancient road paved with large slabs. This road leads to the small plateau which forms the summit of the second acropolis, in

part levelled artificially, the rock here presenting at various points plain signs of having been deeply worked down by the hand of man. Here also stood several buildings, and at its western border are to be seen two cisterns excavated in the

rock. In the modern wall which runs along the edge of the hill opposite the cisterns, an ancient block of local stone examined by me presents on its surface a mason's mark almost the same as that on one of the blocks of the prehistoric building of Cnossus, published by Evans in his *Cretan Pictographs*, p. 13, Fig. 9 b.¹ Our stone, of which I give the facsimile here, is a little broken at the sides; it is 0.27 m. high, and 0.46 m. long. The mark is cut very deeply on the right side of the block, and is 0.18 m. in length.

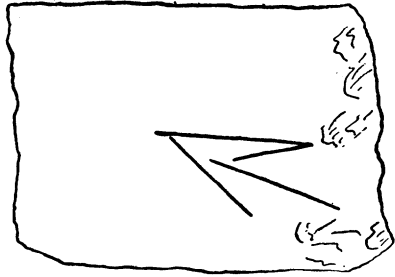


FIGURE 5.—STONE WITH MASON'S MARK FROM PRAESOS.

Below this hill, and upon its western slopes, I believe the necropolis, or one of the necropoleis of the city, to have been situated. At least, we see here in several places cavities hollowed out in the rock, which have every appearance of having served as tombs. Some have even a *loculus* over the entrance cut out in the natural wall, perhaps for the reception of offerings or the like.

In the steep and narrow valley forming, as it were, the continuation of the saddle between the two acropoleis, were the ancient stone quarries. The works in the rock, whence were cut the blocks and slabs for the buildings of the Praesians, are distinctly visible, especially on the flanks of the right hill.

The third acropolis (C) is somewhat more lofty than the second, but lower than the first. The hill is oblong in shape, with the greater axis in the direction from south to north. The highest part is the small crest of rocks rising above its southern flank; toward the north it descends in great natural steps and inclined terraces, which terminate in the deep valley of the rivulet in front of the second acropolis. Toward the east it descends, with an almost precipitous incline, into fields

¹ *Journ. Hellen. Stud.* XIV, ii, p. 282.

scattered over with pottery, which formed probably a quarter at the south end of the city. Figure 6 gives us the summit of this acropolis.

Between the group of rocks and the northern declivity is an esplanade of about 55 m. on the line east to west, and of 31 m.

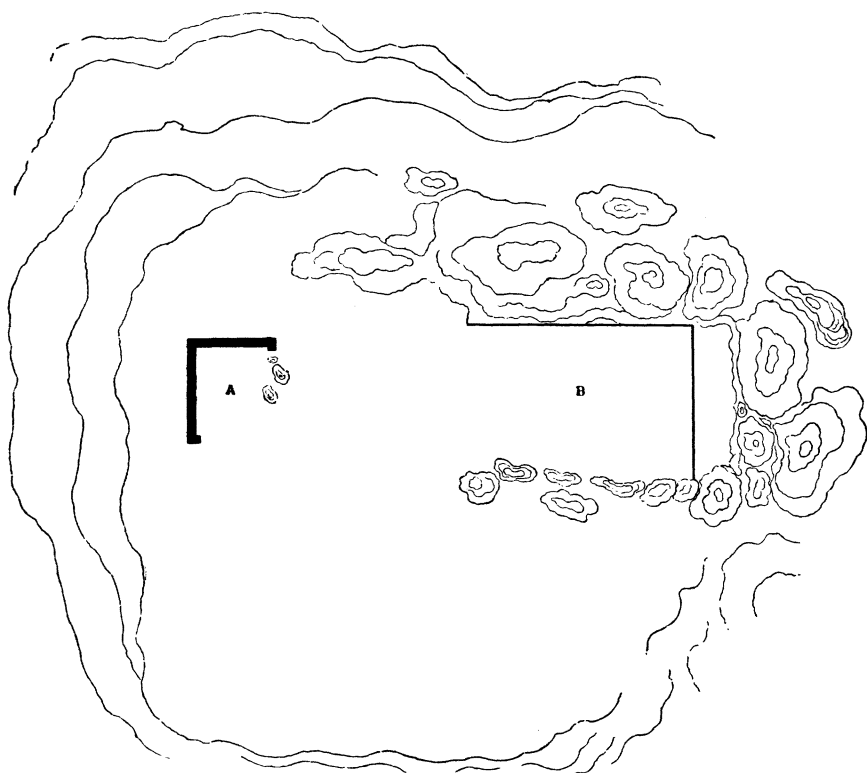


FIGURE 6. — THE SUMMIT OF THE ACROPOLIS C AT PRAESOS.

north to south, obtained in great part by levelling the irregularities of the summit, and clearing it of isolated and mobile masses; in part, also, by working down the cliff deeply in such a way as to form, at the southern extremity, a rectangle, B, having two sides cleanly cut in the rock.

On this small plateau must have risen the principal buildings of this acropolis, to which probably appertained some wrought

masses of stone spread here and there on its surface. On the northern, more gradual descent are to be seen remains of other primitive constructions in huge blocks.

Below the west and southwest borders of the esplanade are the fields of Regep-Agà-Perdikaki and other Turks of the village of Vavelloi, formed of long and narrow terraces artificially supported by dry walls, almost entirely built with ancient stones. Amongst the fragments spread over the area of this field I had remarked, even at my first excursion to Praesos, in 1884, pieces of columns and great squared blocks of *poros*; and it is within one of these terrace walls that I then saw and copied the fragment of Eteocretan inscription mentioned above, which is now in the Museum of Candia.

Considering the precipitous steepness of the sides of the hill in this direction, it appears evident that, if not the whole, at least very much of the ancient material dispersed over these fields must have fallen down from the overhanging plateau. There probably must also have been the edifice from which the inscription came; and considering the custom of the Cretans of writing, especially in the most ancient times, their acts upon the walls of the public buildings, the idea had flashed across me that there might possibly be found a *murus inscriptus* covered with texts in the mysterious language of that fragment.

My plan of making a series of explorations upon this acropolis was speedily decided, and with sixteen men from the village of Vavelloi I set to work immediately.

First I opened a long trench close to the edge of the plateau above the field of Regep-Agà, but here, at about half a metre below the actual level of the soil, was found everywhere the living rock. Another trench in the same direction, dug more to the north, but a little more toward the interior of the esplanade, gave the same negative result. With a third trench in perpendicular direction to the line previously opened I proceeded farther on toward the centre of the plateau, digging experimental holes here and there about the trench, but with no bet-

ter success. Then I pressed on northwest in the direction of the opposite border of the esplanade, where the earth seemed more abundant, and one might suppose the ancient level covered with a deeper stratum of material.

Here at last the pick met with ancient remains, and as we shall see presently, such as are not without importance for the typography of the primitive settlement of this hill, and for the history of ancient Cretan art. But the Eteocretan inscriptions and the expected edifice were not to be found. This does not, however, yet blight my hopes, but postpones them to a still vaster campaign of excavations which ought to be made in this place by some one, now that the times are propitious for great archaeological explorations in Crete, explorations that are destined to throw abundant light on questions both of history and of art.

I had excavated scarcely 20 cm. down when two lines of stones began to show themselves, which met at an angle (A in our Fig. 6). Deepening the excavation, we perceived that these were two low walls, or rather two parapets, composed of a single course of blocks standing on a very simple foundation of compact earth and small stones. That there might be two other walls forming with these a closed rectangle, as we should be led to conjecture from the two small projections visible at the extremities, is possible, but not certain, inasmuch as there are some large masses of rock upon the line where one of these walls would have run. The eastern wall is 4.95 m. long, the northern 5.95 m. The ground within these two lines of stones, especially near the margins, showed black patches proceeding from burnt or carbonized matter. Soon the spade began to turn up bones of burned animals, horns of oxen and rams, a real heap of leavings from ancient sacrifices, and mixed up with these countless fragments of vases and terra-cottas, as well as bronzes, which represented what had once been a sacred deposit of votive offerings perhaps pillaged and carried off even in remote antiquity.

This deposit in its contents and characteristics,—if we dis-

regard its smallness, poverty, and bad state of preservation — may be compared with the deposit in the cave of Zeus on Mount Ida, with this difference, that while in the latter bronzes predominate, in that of Praesos predominate terra-cottas.

Both were places of worship, of a worship of ancient origin, practised without a temple in the midst of the wildness of nature. On Mount Ida we have a large cave with an imposing altar shaped out of an enormous block of natural rock, which stands before its entrance. Here, instead, we have only the altar in the open air, built probably of earth, and surrounded by four low walls or simply supported on two parapets at the two sides which look toward the declivities of the hill. Upon this altar of such primitive construction were slain and burned the victims; upon the same or around it were placed votive offerings, precisely as on the projections and in the hollows of the rock of the Idaean altar; then votive gifts and remains of sacrifices, accumulating in the course of time, were partly covered under the débris and earth brought down from the altar itself, or were actually buried in a trench at its foot. We could imagine its structure as not very dissimilar to that of the famous altar of Zeus formed of the ashes of the victims in the Altis of Olympia,¹ the foundation of which was also attributed by legend to a Cretan, the Idaean Heracles. But the original form of the worship, with its apparent simplicity, would ally itself perhaps more to that which we can imagine in the sacrifices and ceremonies performed by the Basilæ on the summit of the Cronion hill, which overlooks the Altis.²

In front of this altar the rocks, as we have seen, are levelled and cut in such a way as to form a rectangular area (B), 13 m. long and 9 m. wide (with a sort of step and bench running round two of the sides), where the sacred assemblies met, or the ritual *χορός* was danced, so dear to the ancient Cretans; unless, to be sure, we should prefer to see in this little space the *agora* of the early settlement. Certainly this union of a hypaethral shrine and of a sacred precinct does not find hitherto a fitter

¹ Paus. V, 13, 8.

² Paus. VI, 20, 1.

comparison in Crete than in the prehistoric *agora* of Goulàs with its Mycenaean shrine.¹

The character of most of the fragments found in our excavation is very primitive, although none of the types we meet in this deposit can be pronounced non-Greek, or extraneous to Greek art; so that whoever might be tempted from local circumstances to attribute any among the most rudimental of the terra-cottas to the Eteocretans of Praesos, would have to come to the conclusion that their art scarcely differed from that of the Greeks—of those Greeks, at least, who most yielded to Oriental influences, such as, for example, the Cypriotes. It is remarkable, in fact, that closer comparisons with the terra-cottas of this and also of the other still richer deposit, of which we shall speak farther on, are presented exactly by the products of Cypriote archaic art. But it is not my task to enter into the discussion of these discoveries. I must confine myself simply to passing them in review in order that others, better qualified than I am, may study and draw from them such conclusions for the history of early Cretan art as they may be able to supply.

Their extremely fragmentary condition only allows me to reproduce and describe some of the principal specimens.

The most remarkable and characteristic group is that of the figures in terra-cotta of the funnel-bodied type, which are so numerous in Cyprus. The form of these Cretan examples, however, approached more nearly the cylindrical.

In Fig. 7, *a* and *b*, I present the most singular fragment as seen front and back. It is merely a body like a cylindrical tube broken above and below, and hence wanting the head and base; its height is 0.19 m., the diameter 0.075 m. The arms are executed in a very rude fashion. The right hand holds a plate with cakes or fruits; the left one also holds something not to be determined, but on the outspread palm without any plate.

¹ See Evans, *Goulàs, the City of Zeus*, reprinted from the *Annual of the British School at Athens*, 1895–1896, p. 9; cf. also *Academy*, July 4, 1896, no. 1261, p. 18.

The figure was evidently in the attitude of making an offering to some divinity. Round the neck wound an ornament or a cylindrical instrument like a lady's boa, but ending in a trum-

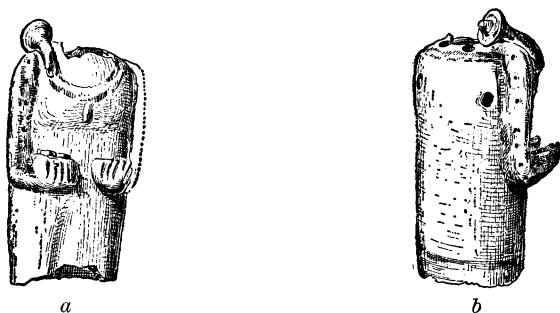


FIGURE 7.—TERRA-COTTA FIGURINE FROM PRAESOS.

pet. Its meaning escapes me completely, as also that of the use of the four holes at the back of the neck and on the shoulders, and the little holes in a row down each arm. The body presents faded traces of painting.

Like this is another terra-cotta found by the peasants before my excavations, of which only the head is lost (Fig. 8). The diameter of the columnar body measures 0.095 m.

Among the fragments in the worst condition there are some which show that they belonged to figures of much larger dimensions. One of them presents in the cylinder a diameter of about 0.16 m., which would correspond to a body of about half a metre high; another shows that it must have belonged to a statuette of about a metre in height. The pieces I have here described are



FIGURE 8.—TERRA-COTTA FIGURINE FROM PRAESOS.

the real *pendants* to those discovered lately in Cyprus at Larnaka, the figures of which are given in the *Journal of Hellenic Studies*, 1897, p. 166.

But the Cretan prototype of the cylindrical terra-cottas of Praesos exists in the example from the Ashmolean Museum of

Oxford, which I reproduce here from a photograph (Fig. 9) kindly communicated to me by my friend, Mr. Arthur J. Evans, together with a head (Fig. 10) belonging to another piece of the same collection. Both come from western Crete, that is, from the opposite extremity to that where lies the city of Praesos. To the same class belong some very rudimental heads found in the sanctuary of Hermes Cranaeus (*Mus. Ital.* vol. II, pl. xiv, 1 a



FIGURE 9. — CYLINDRICAL TERRA-COTTA FROM WESTERN CRETE: NOW IN OXFORD.



FIGURE 10. — TERRA-COTTA HEAD FROM WESTERN CRETE: NOW IN OXFORD.

and *b*)—a fact proving that these *xoanon*-like terra-cotta figures were quite common in the early plastic art of the island.

Of the many other pieces of statuettes in various styles and types I cannot even speak, because they are in too fragmentary a condition.

To the figures of animals, real or fantastic, belongs a large paw, which may be that of a lion or a sphinx. Amongst the vases I note one in the shape of a little *kalathos* (Fig. 11) with geometrical ornament. It is 0.14 m. high, the diameter at the mouth being 0.15 m. Another example of equal form and proportions is, in place of ornament, painted black in the upper and lower part with an intermediary zone without color.



FIGURE 11. — VASE FROM PRAESOS.

A vase in form of a *phiale* with two horizontal handles has a decoration of stripes and lines of dots. Some fragments of *pithoi* present ornaments of large *bullae* in relief, or concentric circles disposed in zones.

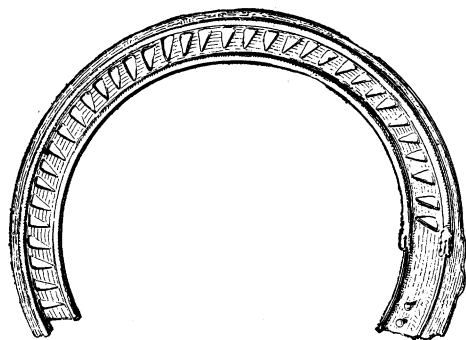


FIGURE 12. — RING OF A TRIPOD FROM PRAESOS.

The little bronzes resemble entirely those of Mount Ida. The principal ones are :

A little ram like the numerous votive animals of Olympia, etc.

A ring or handle of a tripod, of which I give a drawing here

(Fig. 12). It has a diameter of 0.24 m.

Different little cuirasses of the thinnest bronze leaves (about one-half a millimetre in thickness), with raised work, as here drawn (Fig. 13). This one is 0.10 m. high, with a breadth at

the breast of 0.072 m. Amongst others less well preserved was one 0.23 m. in height, and 0.16 m. in width.

But another deposit of votive terra-cottas gave us a harvest of discoveries, if not equally primitive, much more rich and varied.

Outside the circle of the ancient city, in land belonging to the Turk, Murad-Agà Arnautaki, just under the village of Vavelloi and near the public fountain, there had been found some years ago, close to the surface, a number of archaic figurines, some of which had even reached the antiquarian market of Candia. I asked leave of the proprietor to make an experimental excavation in his garden, and having readily obtained it, I worked there for two days, the first day with ten men, the second with five.

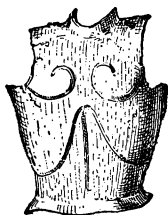


FIGURE 13. — VOTIVE CUIRASS FROM PRAESOS.

Having opened a deep trench almost on the whole length of the garden, I came upon an enormous mass of terra-cottas belonging to almost every epoch from the archaic to the Hellenistic. There had been evidently in this vicinity a much frequented suburban temple, and the place where I had struck the spade was the ancient trench in which the priests and authorities of the sanctuary, year by year, or at intervals of years, according to a well-known custom, deposited the votive gifts of small value, or the old and broken objects which encumbered the temple and the precincts.

Almost every type is represented in this deposit by a very great number of examples. Of some figurines there are hundreds of repetitions coming from the same mould. This circumstance makes it possible to restore, as to the figure represented, by means of the fragments of the broken examples, some types of which no copy has been found entire. But even the whole pieces are sufficiently numerous; some are so well preserved that they look as if they were fresh from the potter's hands. Certain figures must have been such favorites with

the Praesians of a given epoch, that they were reproduced, if the term can be permitted me, in various successive editions, the moulds of stamps being renewed or multiplied from time to time as they wore out with usage, or were not sufficient for the supply required. This circumstance besides allows us to believe that some figures of very archaic type may in reality be somewhat less ancient than the artistic stage they represent, just because they may have been made from ancient stamps still in use, and renewed through a very long course of years.

The form of these terra-cottas is now the all-round figure, now (almost the greater number) the *pinax*, or small panel, with the figure in relief, this last form being well adapted for hanging on the walls, or standing on tables or other wooden supports in the sacred places. Some of them have the holes for the cord to hang them up. Their size varies between 6 to 22 cm. in length, with a width in proportion. The thickness of the panels varies in general between 6 mm. and 1 cm., the height of the relief between a minimum of about 2 mm. and a maximum of about 2 cm. (17-18 mm.). Amongst the free figures there are some much larger in proportion. Of these latter, however, we have only fragments, numerous truly, but not such as to render restoration possible — for the most part the heads only.¹

As in the case of the preceding deposit, here also I limit myself to giving an enumeration of the principal specimens, adding only some references to analogous figures and types in other Greek countries — references which I owe for the most part to kind communications from Professor Furtwängler and from Dr. Savignoni. This deposit has also the greater points of contact with the Cypriote productions and the terra-cottas of Rhodes.

The most numerous group is that representing nude female idols with a high *polos*, long flowing tresses, and arms adhering to the chest and thighs (PLATE X, Nos. 1, 2, 3, 4). They

¹ The terra-cottas discovered in this excavation were divided between the Archaeological Institute of America and the Museum of the Syllogos of Candia.

exhibit the rigid Egyptizing style, and, besides those in Cyprus, there are examples in the figurines of Camiros (British Museum), not only of terra-cotta, but also of other material; in terra-cottas of Ephesus, Sardinia, etc.¹ The ivory figurines of Dipylon belong to this class. The type, as well with the *polos* as without it, seems much diffused in all the archaic Cretan deposits. Numbers 4, *a* and *b* (front and back), of our PLATE X, offer us an example without *polos* and with hair dressed in the Egyptian fashion, which may be compared with that of the archaic statue from Eleutherna.² This latter comes from Praesos, but was not found by me. The inscription Δόρ[σον (Δόξων), seen on side *b*, is interesting, inasmuch as it con-

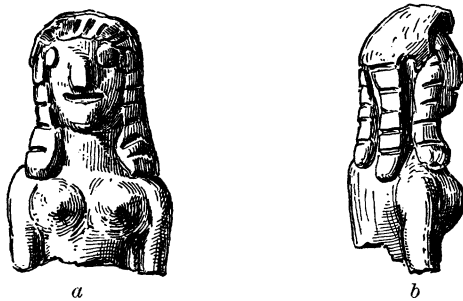


FIGURE 14.—TERRA-COTTA IN CANDIA.

tributes, within certain limits, to decide the epoch of these Praesian idols, which must be about the seventh century B.C. The alphabet here used is that represented in the inscriptions of the Gortynian Pythion. A fragment like those with the *polos* on the head is published in Mariani's *Cretan Antiquities*,³ another without *polos* also published by Mariani,⁴ and reproduced here from a more accurate design of M. Gillieron (Fig. 14), is to be found in the collection of the Syllogos. This last is executed with a technique much ruder and more primitive, reminding us again of the infantine products of Ilios.

¹ Cf. Roscher, *Lexikon*, I, 407, 54 ff. (*Aegyptisierender Typus*).

² Loewy, *Rendiconti d. R. Acad. dei Lincei*, 1891, p. 599, and Joubin, *Rev. Arch.* 1893, p. 10, pls. iii-iv.

³ *Monumenti Antichi*, vi, p. 188, fig. 25, 2.

⁴ *Ibid.* p. 185, fig. 22.

Number 5 of PLATE X is a fragment of an idol connected with the Babylonish type of the robed Astarte, who is touching or pressing her breasts. The Oriental idol of the goddess of fecundity, Astarte, is found in the archaic Cretan terra-cottas, as in Cyprus, also in the same pose from which, according to some, the Cnidian Venus has been derived.¹ It is represented by the figure in the Museum of the Syllogos from an uncertain locality, which, to complete our series, I have reproduced in No. 6 of PLATE X. Two similar fragments are also given by Mariani.²

To an idol of the same kind as the preceding, belongs perhaps the following rather larger head (Fig. 15). It, however, is too much injured to give any certain idea of its characteristics.

In PLATE XI are collected the principal types of heads which belong to figures of large proportions. Numbers 1 *a*, 1 *b* (face and profile), and 2 wear the *polos*. The first is 0.135 m. high and belongs to a female figure, the *polos* is ornamented with spiral lines; the ears project widely and are added on by the potter after modelling the head. The profile is remarkable from the turned-up nose, which hints more at a portrait than a type created by art. The second is 0.11 m. in height, and represents a head with a very pointed chin, but it is too obliterated at the surface to show other details.

Numbers 3 *a* and 3 *b* present the face and the profile of a head 0.10 m. high, in which is already seen the fine sentiment of mature Greek archaism. It seems to represent a divinity with a veil and *stephane*. It is somewhat corroded on the surface, and it is due perhaps to that circumstance if the eyes appear closed or half-closed.

Striking, also, is the Greek archaic type in No. 4, found by



FIGURE 15. — TERRA-COTTA
HEAD FROM PRAESOS.

¹ Curtius, *Arch. Zeitung*, 1869, p. 63.

² *Ibid.* p. 188, fig. 25, 4-5.

the peasants before my excavation (and perhaps not in the same deposit). This fragment, which gives only two-thirds of the face, is 0.11 m. in height.

PLATE XI, Nos. 5 and 6 are two heads, both apparently female, of smaller proportions than the preceding, having a height, the first, of 0.083 m., and the second 0.075. This last has no

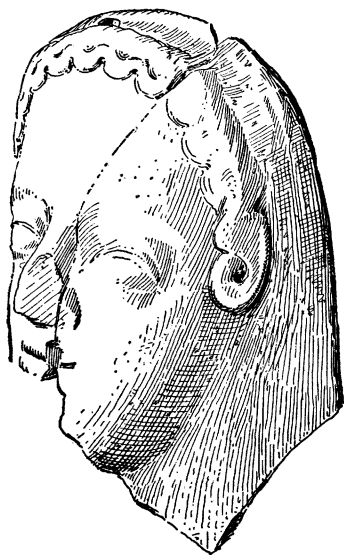


FIGURE 16. —TERRA-COTTA HEAD
FROM PRAESOS.

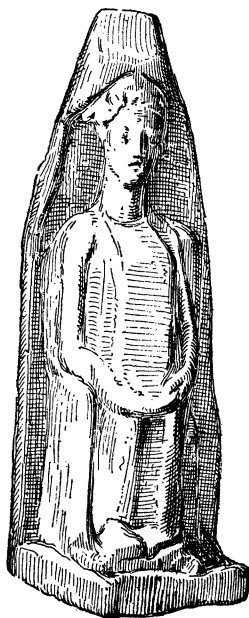


FIGURE 17. —TERRA-COTTA
FIGURINE FROM PRAESOS.

ears; it is simply a mask in relief upon a plain ground. The other has the ears added on after the modelling of the head.

The following piece (Fig. 16), of two fragments put together, is a large head, 0.14 m. high in what remains of it. The hair is curled in a crown round the forehead, as in many Cypriote statues, and the ears are made in a very sketchy fashion, almost like a rolled-up thread or cord. The features of the face, although somewhat disfigured by breakage, seem to be those of a portrait.

A numerous group is formed by figures of the goddess robed and seated on a throne, of which I give an example here (Fig. 17). The pieces come to light are all in bad preservation. Their technique does not indicate the archaic epoch; but they are, from what I can discern, late reproductions (perhaps of the fourth century B.C.) of this very much diffused ancient type.¹

Obscure is the signification of the male figure, robed, in a stiff attitude, with one hand on his breast and the other broken off, which I present in Fig. 18. But this also has examples in Cypriote types.²

PLATE XII contains the best specimens of the rich and varied class of *pinakes* with reliefs. Others of them I reproduce here in the text.

In N^{os.} 1 and 2 we see from two different moulds a very characteristic type, either male or female, clothed in a short and tight tunic, fringed round the skirt, with a belt round the waist, and having sleeves reaching to the elbow. The head is adorned with abundant tresses, dressed in the Egyptian mode. The right hand, with the thumb raised, seems to have been holding a staff or a sceptre. The latter, however, is not seen in the relief, because the raised line on the background of No. 2 is a mark of the stamp, and must not be taken for the staff we are looking for. Hence we can suppose it was painted. The pose of the arm is the same as that of the woman who holds a long sceptre on a Boeotian vase of the *Bull. de Corr. Hell.* 1898, p. 466, fig. 9. The dress is like that of the *Citharoedus* on the cuirass of Olympia (*ibid.* 1883, pl. ii), and that of the men of the *situla* of the Certosa.³



FIGURE 18. — TERRA-COTTA FIGURINE FROM PRAESOS.

¹ See also Mariani, *op. cit.* p. 189.

² See Ohnefalsch-Richter, *Kypros, die Bibel, und Homer*, pl. xlii, figs. 4 and 7.

³ Cf. also the fragment of metal leaf from Athens, in *Journ. Hellen. Stud.* 1892, p. 246, fig. 18.

Number 3 is a somewhat grotesque figure of a warrior armed with a lance and round shield. The shield has an *omphalos* in the form of a ram's head,¹ which the unskilful artist has not known how to give in a front view. The helmet with the massive crest is almost like a mediaeval knight's visor. This figure betrays a very inexpert hand.

Of able work and splendid effect is, on the other hand, the very beautiful tablet, No. 4, which represents a warrior with a large helmet on his head, lance and Argive shield in his left hand, who returns victorious from the battle, with his right hand dragging after him a girl won from the enemy.



FIGURE 19.—TERRA-COTTA
RELIEF FROM PRAESOS.

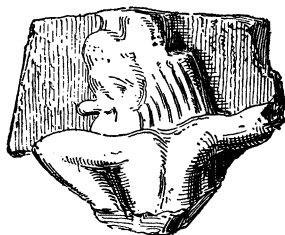


FIGURE 20.—TERRA-COTTA
RELIEF FROM PRAESOS.

Number 5 is a very elegant figure of the known type of the so-called *kalathiskos*, or Laconian dancing-girl.²

Among the fragmentary *pinakes*, the two of most ancient character are those with a warrior holding a round shield, and in the right hand a sword, and that with the figure of a Silenus in brisk action, turned round backwards, with the right arm raised. With his bestial aspect, his pointed nose, his thick and shaggy hair, he is akin to the Silenus of a sarcophagus of Clazomenae.³ Both the fragments are reproduced here in Figs. 19 and 20.

To these is to be added Fig. 21, which represents a woman

¹ Cf. the *omphaloi* in relief on the bronze shields of the Idaean Cave.

² See Furtwängler, *Meisterwerke*, p. 202, note 3, etc.

³ *Journ. Hellen. Stud.* IV, 1883, p. 21, fig. 15 ; cf. *ibid.* VI, 1885, p. 180 ff.

standing, with a long robe, and two long tresses falling on her breast, if they are not rather a ribbon or cord to hold up the tympanum she carries in front of her body. The ornament of *bullae* surrounding the periphery of this disk makes it look like the shields of the Idaean Cave; but perhaps it is too small to be a shield. The meaning of the object, as well as that of the whole figure, is in every way very obscure.

The following (Fig. 22) is a decorative motive of palm leaves and lotus flowers, with below the taenia interwoven, so common in archaic Greek art. The tablet is complete, with merely a chip off the lower left angle, and it has two small holes for hanging up.

Figure 23 is the fragment of a tablet with the hind portion of a sphinx or a griffin, recalling in treatment the works in *σφυρήλατον*. The details of the thigh are indicated by curvilinear furrows. The style is



FIGURE 21. — TERRA-COTTA FROM PRAESOS.

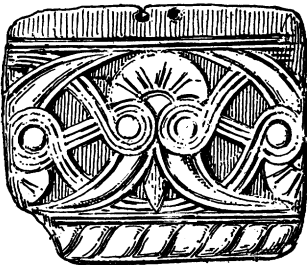


FIGURE 22. — TERRA-COTTA ORNAMENT FROM PRAESOS.

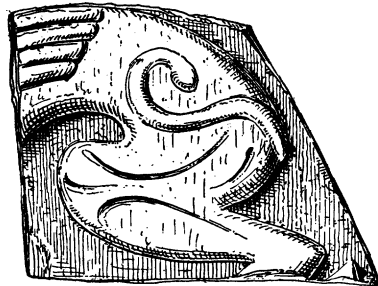


FIGURE 23. — TERRA-COTTA FRAGMENT FROM PRAESOS: SPHINX OR GRIFFIN.

dry and precise. According to the archaic manner, only one of the legs is given, the other being supposed hidden by that presenting itself in the foreground.

Finally, to the epoch of advanced Greek art, or possibly to Hellenistic times, are to be referred the *pinax* (Fig. 24) and



FIGURE 24.—TERRA-COTTA PINAX
FROM PRAESOS: NUDE YOUTH.

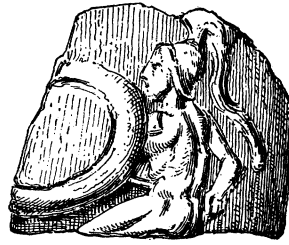
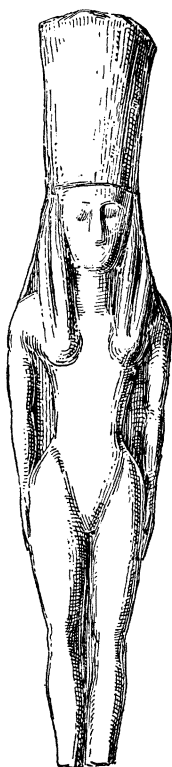


FIGURE 25.—TERRA-COTTA FROM
PRAESOS: WARRIOR.

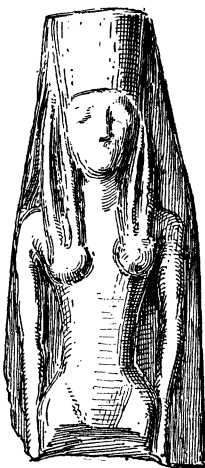
the fragment (Fig. 25), the former representing a nude youth standing erect *en face*, the latter a warrior with a large shield receiving the onset of an enemy.

ROME, 1899.

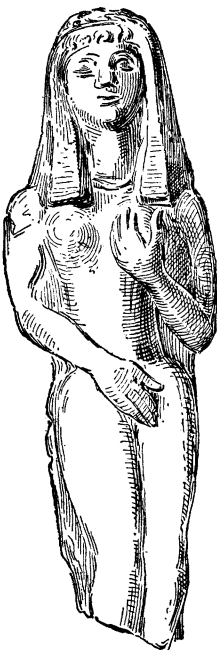
FEDERICO HALBHERR.



No. 1



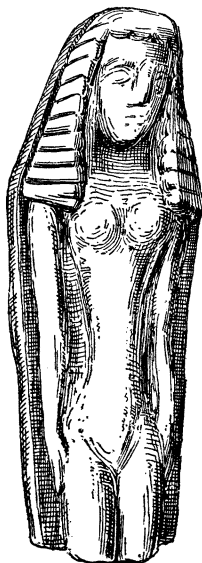
No. 2



No. 6



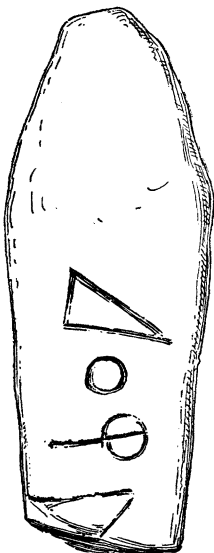
No. 3



No. 4 a



No. 5



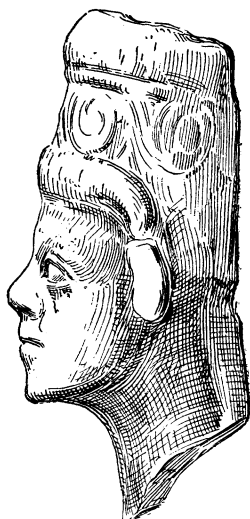
No. 4b

TERRA-COTTAS FROM PRAESOS

No. 6 of uncertain locality



No. 1 *a*



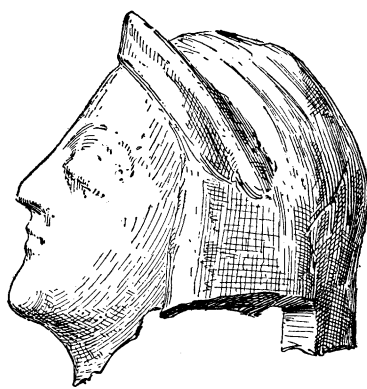
No. 1 *b*



No. 2



No. 3 *a*



No. 3 *b*



No. 4



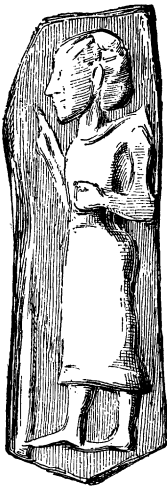
No. 5



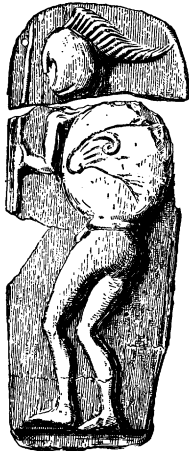
No. 6



No. 1



No. 2



No. 3



No. 4



No. 5